



2008
2009

Philharmonia Orchestra



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CONSERVATORY OF MUSIC

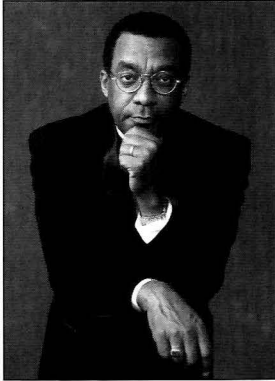
*When talent meets inspiration,
the results are extraordinary.*

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MESSAGE

to our friends



Welcome to the 2008-2009 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. Through your presence and generosity you, the patrons, continue to pave the road to the artistic success of our young musicians.

This community engagement is in keeping with the Conservatory of Music's mission: to provide high-quality professional performance education for gifted young musicians, and to set a superior standard for music performance worldwide.

This season's program explores a broad variety of musical offerings designed to enrich your artistic spirit and nourish your soul.

As the conservatory expands and excels, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world.

Please join us for a magnificent season of great music.

Jon Robertson
Dean



DEAN

Jon Robertson

Maestro Jon Robertson enjoys a distinguished career as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to The Juilliard School of Music, earning a Bachelor of Music, Master of Music and Doctor of Musical Arts degree in piano performance as a student of Beveridge Webster.

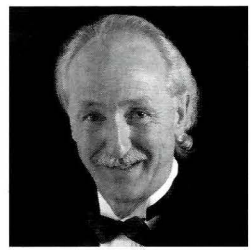
He has also studied choral conducting with Abraham Kaplan at Juilliard and orchestral conducting with Maestro Herbert Blomstedt, music director, Gewandhaus Orchestra, Leipzig, Germany.

After completing a master's degree at Juilliard, he was appointed chair of the music department at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his Doctor of Musical Arts.

In 1972, Robertson became chair of the

Thayer Conservatory of Music at Atlantic Union College in Massachusetts. He became conductor and music director of the Kristiansand Symphony Orchestra in Norway in 1979, a post he held until 1987. Maestro Robertson has been the conductor and music director of the Redlands Symphony Orchestra in California since 1982.

As guest conductor, Maestro Robertson has conducted orchestras such as the San Francisco Symphony at Stern Grove and in Davies Hall and the Beijing Central Philharmonic in China. He is a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. He has also conducted the Bratislava Chamber Orchestra; at Pianofest Austria at Bad Aussee; and most recently in South Africa, at the University of Stellenbosch International Festival.



CONDUCTOR

Albert-George Schram

A native of the Netherlands, Albert-George Schram is resident conductor of the Columbus Symphony Orchestra in Ohio and resident conductor of the Nashville Symphony in Tennessee. He is also a frequent guest conductor at the Charlotte Symphony Orchestra in North Carolina and Tucson Symphony Orchestra in Arizona.

He was the resident conductor of the former Florida Philharmonic, concurrently serving as music director and conductor of the Lubbock Symphony Orchestra from 1994-2000. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. From 1990 to 1996, Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra's subscription series enjoyed exceptional growth under his artistic guidance.

Schram's foreign conducting engagements have included the KBS Symphony Orchestra (live, televised

concerts), the Taegu Symphony Orchestra in Korea, and the Orchester der Allgemeinen Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherlands Radio Orchestra and the Netherlands Broadcast Orchestra.

In the United States, his guest conducting appearances have included the symphony orchestras in Dallas, Tucson, Oklahoma City, Spokane, Dayton, Shreveport and San Antonio, as well as Ballet Metropolitan and the Akron University Opera.

Schram's studies have been largely in the European tradition under the tutelage of Franco Ferrara, Rafael Kubelik, Abraham Kaplan and Neeme Järvi. He has studied at the Conservatory of the Hague in the Netherlands, the universities of Calgary and Victoria, and the University of Washington, where he received the Doctor of Musical Arts in conducting.





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PRESENTS

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #1

Jon Robertson, guest conductor

Saturday, Oct. 11, 2008 at 7:30 p.m.

Sunday, Oct. 12, 2008 at 4 p.m.

Roberts Hall
Saint Andrew's School
Boca Raton, Fla.

PROGRAM

Saturday, Oct. 11, 2008 | Sunday, Oct. 12, 2008*

Giuseppe Verdi (1813-1901)

La Forza del Destino

Gustav Mahler (1860-1911)

Adagietto from Symphony No. 5 in C-sharp minor

Nikolay Rimsky-Korsakov (1844-1908)

Capriccio Espagnol, Op. 34

Alborada

Variazioni

Alborada

Scena e canto gitano

Fandango asturiano

INTERMISSION

Sergei Rachmaninov (1873-1943)

Piano Concerto No. 3 in D minor, Op. 30

Allegro ma non tanto

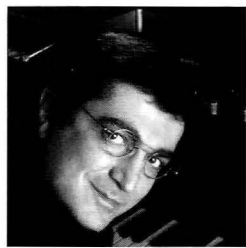
Intermezzo

Finale

Sergei Babayan, piano

*Sunday concerts include a pre-concert lecture at 3 p.m. by Dr. Barbara Barry, head of musicology.

Sergei BABAYAN



Acclaimed for the immediacy, sensitivity and depth of his interpretations, Sergei Babayan's performances reveal an emotional intensity and bold energy, equipping him to explore a stylistically diverse repertoire.

He is known for his innovative programming, often including modern works by composers such as Lutoslawsky, Ligeti and Arvo Part, and extending the boundaries of mainstream repertoire for which he continues to be acclaimed, excelling in Mozart, Beethoven, Brahms and Schumann as much as the Russian heritage of Rachmaninov, Scriabin and Prokofiev.

A student of such legendary teachers and musicians as Gornostayeva, Naumov, Pletnev and Vlasenko in the Moscow Conservatory, he was not permitted to leave the country to compete and study in the West. He was the first pianist from the former USSR who was able to compete without government sponsorship after the collapse of the system.

Babayan has appeared with many major orchestras throughout the world including the Cleveland Orchestra, the Warsaw

Philharmonic, the BBC Scottish Symphony Orchestra, the Orchestre Nationale de Lille, the New World Symphony and the Detroit and Baltimore symphonies. He collaborated with such conductors as Michael Christi, Valery Gergiev, Hans Graf, Neeme Jarvi, Kazimierz Kord, Theodor Kuchar, David Robertson and Yuri Temirkanov.

He made several highly praised recordings for EMC, *Connoisseur Society* and *Pro Piano* labels. His recordings of Scarlatti, Ligeti, Messiaen, Mozart, Mendelssohn, Ravel, Schubert, Liszt, Vine, Respighi and Prokofiev garnered high acclaim, including a "critic's choice" in the *New York Times* praising Babayan's "extraordinary technique and ability to play densely harmonized works with illuminating transparency and a daunting measure of control."

Always in search of the new, Sergei Babayan studied conducting in order to deepen his understanding of the orchestra. In this role, he already has performed music of Bach, Haydn, Mozart, Schnittke, Part, Vasks, Schedrin and Prokofiev.

PROGRAM NOTES

By Dr. Barbara Barry, Head of Musicology

The 2008-09 concert series opens with three works which show contrasted faces of emotion and mood in the orchestral repertoire—drama, rhythmic play and introspection—and a piano concerto in the Romantic style.

La Forza del Destino

Giusseppe Verdi (1813-1901)

Verdi's opera *La Forza del Destino* (The Force of Destiny) was composed on a libretto by Francesco Maria Piave, based on Schiller. It was first performed in 1862 in St. Petersburg, and later revised by Verdi who changed the order of various numbers in the work and amplified the final denouement. The revised work was performed in 1869 at La Scala, Milan, and one of the changes Verdi made in the 1869 version was to add the overture instead of the short prelude with which the opera had previously started.

The impressive three-fold unison and octave call at the beginning of the overture, also occurring at the start of the

action, leads into an impassioned, forward-driving melody, then once again halted by the opening three-fold call. This time, however, the mood becomes plaintive. Prefiguring the opera, the overture switches from one musical character to another and from one tempo to another. Rather than following a sequence of causal development of the ensuing action, the overture is more like cinematographic technique where the camera pans from one character to another. The overture is a colorful depiction of locale, as in the mountainous location, and depicts the conflicts of jealousy and the anguish of the separated lovers.

Adagietto from Symphony No. 5 in C sharp minor

Gustav Mahler (1860-1911)

The beginning of the 20th century was marked in Gustav Mahler's output by one of his most important works, the 5th symphony—so important was it, that he continually revised it up to his death.

From the late 1880s, Mahler had been

engaged in writing symphonies which, taken together, comprised the "Wunderhorn" years. *Des Knaben Wunderhorn* (The Boy's Magic Horn) was an anthology of folk-like poems by Arnim and Brentano which Mahler set in both song cycles and as symphonic

movements in his 2nd, 3rd and 4th symphonies.

But Mahler's compositional style in the "Wunderhorn" years was dislocated by a crisis: on Feb. 24, 1901, Mahler suffered a severe hemorrhage while on the podium of the Vienna Imperial Opera conducting Mozart's last opera *Die Zauberflöte* (The Magic Flute). The attack was so severe that Mahler thought he was going to die, but he recovered during his summer vacation and in the fall resumed his customary heavy conducting schedule.

Nevertheless, despite the recovery, Mahler was profoundly affected by his serious brush with death. The three subsequent major works—the 5th symphony, the *Rückertlieder* (songs on poems by Rückert) and *Kindertotenlieder* (songs on the death of children)—were all much

leaner in style and imbued with the presence of death: its desperate grief, impassioned yearning for the absent one and the solace of tears.

The Adagietto slow movement is one of the most famous movements in Mahler's music. Leonard Bernstein, who had conducted it in memorable performances, specified that it should be played at his funeral. The movement is in three sections: the opening, scored only for strings and harp, is a sustained melody of luminous expressive beauty, made more poignant as both a kind of love song and leave-taking. The contrasting middle section is an impassioned yearning, the violins reaching up, the harmony more intense, the texture more tightly written. The tension falls away for the return of the opening section, even simpler than at the beginning. In an exquisite gesture of farewell, the music subsides into silence.

Capriccio Espagnol, Op. 34

Nikolay Andreyevich Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov was one of the members of a group of Russian composers in the later 19th century known as "The Five." Although highly diverse in character and disposition, they were united in their adherence to Russian folksong—with its inflections of traditional scales—and strongly opposed to Russian music becoming a satellite of the international style of extended tonality.

In 1861, Rimsky-Korsakov met Balakirev, one of the group, and through him Victor Stasov, one of the leading advocates of distinctive Russian style in music, literature and architectural design. Since Stasov was a friend of Modest Mussorgsky, who composed the opera *Boris Godunov*, Rimsky-Korsakov became acquainted with both Mussorgsky and Cui and subsequently with Borodin. The

first compositional task Balakirev assigned to the young Rimsky-Korsakov was to write a symphony, so Rimsky-Korsakov studied a range of scores including Beethoven's symphonies and Mendelssohn's *A Midsummer Night's Dream*, in order to develop skills in orchestration that would be used to such brilliant effect in his *Scheherazade* and the *Capriccio Espagnol*.

When Rimsky-Korsakov obtained a teaching position at the St. Petersburg Conservatory in 1871, he would have at his disposal a student orchestra that would enable him to acquire hands-on experience with unusual orchestral timbres. The *Capriccio Espagnol*, op. 34, was written in 1887 as an orchestral fantasia based on Spanish themes, following the

Fantasia on Two Russian Themes, op. 33, composed the previous year. The *Capriccio Espagnol* is in five sections in alternating fast and slower tempi: Alborada, Variazioni, Alborada, Scena e canto gitano, Fandango asturiano.

The Alborada is a short, rhythmically incisive piece, followed by the variations which open with a lyrical horn melody, taken up by the strings, with touches of Spanish minor key color in the major key. A reprise of the Alborada, followed by a brass fanfare, leads into the fourth section, a flamenco-style dance piece, simulating the click of castanets and conjuring up the flick of exotic dresses. This in turn is followed by the brightly scored fifth section, which builds with a forward-driving accelerando into an exciting conclusion.

Piano Concerto No. 3 in D minor, Op. 30

Sergei Vassilievich Rachmaninov (1873-1943)

Although Rachmaninov lived well into the 20th century, his style was characterized by the late Romantic tradition of soaring melodies, dramatic interpolations and rich harmony. A highly gifted pianist, he entered the St. Petersburg Conservatory at age 10, and when the family moved to Moscow a few years later, he went to the Moscow Conservatory, where he studied piano with Nikolai Zverev and composition with Arensky and Taniev. Graduating with the Gold Medal, Rachmaninov's career would be developed in both composition, which he regarded as his main musical direction, and piano performance.

The first piano concerto was written in his early period in 1890-91, as were the preludes of which the most famous was the C-sharp minor prelude. He frequently played the prelude as an encore after his concerts with extraordinary popularity.

Despite growing fame, his 1st symphony, originally performed in 1897 with Glazunov conducting, was so badly received by the critics that Rachmaninov went into a severe depression and did not write any substantial works for three years. However, due to the encouragement and support by the wealthy industrialist Sawa Marmontov, Rachmaninov

embarked on his third musical career as an operatic conductor, which enabled him to learn the operas of Glinka, Mussorgsky, Tchaikovsky and Gluck. His piano debut in London was in 1899. In 1903 Rachmaninov and his wife, Nathalie, returned to Moscow, and he regained his compositional momentum. Due to political unrest in Russia and under intense pressure from conducting and performing, in 1906 they left Moscow to live in Dresden. There, he composed the 3rd piano concerto, which was played in Rachmaninov's first American tour in 1909.

The first movement, *Allegro ma non tanto*, opens with a reflective piano theme tinted with the intervals of Russian music. It repeats in the orchestra overlaid by extensive figuration in the piano, while the movement's second theme, after an interplay between piano and orchestra, is a Romantic melody of warmth and expressive contour. The second movement, *Intermezzo: adagio*, sustains the melancholy minor key character of the first movement, opening with a reflective section for wind and brass, then taken up by the strings. The piano writing opens with a lyrical questing solo meditation, opening up into more dramatic interplay between piano and orchestra, but returning to its inward quality. The finale, *alla breve*, eschews the expected major key fast finale, and instead continues the meditative, plangent quality in a movement of expressive lyricism, which evolves in the coda into a powerful, dramatic conclusion for the work.

Many years later, in an interview in 1930, Rachmaninov reflected on the harassed

life of a professional performer and on the people who had encouraged him as a young man, notably Tolstoy and Tchaikovsky. But the interview ended on a melancholy note: that while the wide world was open to him, the only place that was closed to him was Russia, his own country.





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PHILHARMONIA ORCHESTRA #2

Albert-George Schram, music director
and conductor

Saturday, Nov. 8, 2008 at 7:30 p.m.

Sunday, Nov. 9, 2008 at 4 p.m.

Roberts Hall
Saint Andrew's School
Boca Raton, Fla.

PROGRAM

Saturday, Nov. 8, 2008 | Sunday, Nov. 9, 2008*

Ludwig van Beethoven (1770-1827)

Leonore Overture No. 3, Op. 72a

Franz Schubert (1797-1828)

Symphony No. 8 in B minor, D. 759, "*Unfinished*"

Allegro moderato

Andante con moto

I N T E R M I S S I O N

Emmanuel Chabrier (1841-1894)

España

Richard Strauss (1864-1949)

Till Eulenspiegels lustige Streiche, Op. 28

*Sunday concerts include a pre-concert lecture at 3 p.m. by Dr. Barbara Barry, head of musicology.

PROGRAM NOTES

By Dr. Barbara Barry, Head of Musicology

Leonore Overture No. 3, Op. 72a

Ludwig van Beethoven (1770-1827)

Beethoven's only complete opera, *Fidelio*, on a "rescue" theme libretto by Joseph von Sonnenleithner, had a troubled history. Its first version, premiered in November 1805, ran aground with only three performances, due to the combination of excessive length and Vienna's occupation by the French army. Although there were some cuts for a second version in 1806, Beethoven made more cuts and rewrote parts of the work for the revision of 1814, the version most frequently performed.

In addition to the opera's complicated history, the work has no fewer than four overtures associated with it: *Leonora* overtures, numbers 1, 2 and 3, and the *Fidelio* overture. *Leonora* number 2 was played at the 1805 performances, *Leonora* number 3 at the 1806 performances, while the first overture, previously believed to have been played in 1805, has subsequently been discovered as dating from 1807 for a performance of the opera scheduled for Prague. The *Fidelio* overture was written for the revised version in 1814.

The *Leonora* overture number 3 opens with an impressive slow introduction in a somber minor key, leading, via a build-up, to the main theme in the strings, strongly declamatory in character in the major key, alternating with full orchestra and percussion. The central development conveys the conflict and drama of the ensuing opera: the heroine, Leonora, dressed as a young man under the name Fidelio, will take a job in the prison where her husband, Florestan, is incarcerated as a political dissident, in order to rescue him. The famous trumpet call that will signal Florestan's release in the opera is pre-figured in the overtures, as is their quiet reunion before the triumphant ending.

Symphony No. 8 in B minor, D. 759, “Unfinished”

Franz Peter Schubert (1797-1828)

Of the great composers associated with Vienna in the late 18th century and early 19th century—Haydn, Mozart, Beethoven and Schubert—only Schubert was a native of the city, born in the Himmelpfortgrund district. His father was a school teacher, and the family loved music. Schubert’s earliest musical experiences were the chamber music played in the house.

With support from Antonio Salieri, who had been court composer during Mozart’s years in Vienna, Schubert was admitted to the Imperial Hofkapelle, where he both sung in the choir and received a well-rounded education. He had lessons in piano and violin and studied orchestral works from the Hofkapelle’s well-stocked library by Haydn, Mozart and early Beethoven, which would be invaluable for his own orchestral writing, such as can be seen in the influence of Mozart’s 40th symphony on his own 5th symphony. Schubert also started composing songs, piano music and string quartets while at the Hofkapelle, showing an extraordinary creativity in both instrumental and vocal music.

The years 1822-23 included tragedy and achievement. It was in 1822 that the first painful stages of syphilis manifested, necessitating hospital treatment; and despite all his efforts to secure a position as an opera composer, Schubert was unable to do so, which severely

depressed him. On the other hand, he completed the first great song cycle: *Die schöne Müllerin* (the Fair Maid of the Mill), the Mass in A-Flat, D. 678, and the two completed movements of the “Unfinished” symphony, which show Schubert’s symphonic creativity raised to a higher level than in any of his prior works in the genre.

Schubert did not attempt to compete with Beethoven as a symphonic composer by adopting the heroic or dramatic style of Beethoven’s celebrated middle period symphonies. Instead, Schubert’s symphonies were predominantly lyrical, looking back to the lighter orchestral textures of Haydn and Mozart—until the “Unfinished,” of which Schubert fully scored the first two movements and began on the scherzo. The first movement is in B minor, a very unusual key for an early 19th century symphony. The second movement, *Andante con moto*, is in E major.

But was it really unfinished? The fact that he started the scherzo and broke off after nine bars indicates that, originally at least, he had intended to write more than the two completed movements. The work is sometimes performed today with the B minor *Rosamunde* music as finale. There were a few examples of two movement works as precedents, such as Beethoven’s last piano sonata, Op. 111, but not symphonies: if anything, composers were adding movements to

unusual symphonies, such as the five movements in Beethoven's *Pastoral* and Berlioz's *Symphonie Fantastique*. When composers as prolific as Mozart and Schubert left a work unfinished, there were two main reasons: one is that they had got stuck, or more usually, that a projected performance had been withdrawn or in some other way changed so that the original specifications no longer applied.

This may give us some insight into the "Unfinished" Symphony. In 1823, Schubert was proposed as an honorary member of the Gesellschaft für Musikfreunde (Society for the Friends of Music) in Vienna, and elected in the Gesellschaft associations in Linz, and Graz in Styria. In a letter dated Sept. 20, 1823, Schubert promised the Graz music society a symphony in acknowledgement of his election, and in 1824 sent them the two movement score of the "Unfinished," because he wanted to demonstrate his ability in larger forms than songs and piano music.

During the early 19th century, many concert societies performed only single movements of symphonies in programs that today look like a potpourri, with one or two symphonic movements interspersed with arias and virtuoso piano variations from operas (Liszt was to continue this well-established tradition). The only exception in Graz was Beethoven's symphonies, which were performed complete. Knowing the con-

cert conditions in Graz, perhaps Schubert sent the score with the hope of at least getting the two movements performed, either singly or possibly together.

At the end of the day, it is an open question whether Schubert intended the work to have two movements or more. The manuscript, in the Gesellschaft der Musikfreunde in Vienna, is titled "Symphony in B Minor by Franz Schubert, Vienna, 30 October, 1822" which may be taken that it is complete in itself. Possibly, Schubert may have considered a new kind of symphony with two movements, changed his mind and started the scherzo, then had second thoughts about that as well.

Certainly, Schubert's creativity continued to develop after 1823, as is evidenced by the splendid Symphony No. 9 in C major, the "Great." It is likely, though, that after a terrible year of disappointments to his plans for large-scale works, at least in opera, being constantly frustrated, that Schubert wanted the two movements of the B minor symphony to be performed in an environment that recognized his worth as a composer. Our love and appreciation of these wonderful movements can certainly do that.

España

Emmanuel Chabrier (1841-1894)

Emmanuel Chabrier was born in Auvergne in 1841, and then his family moved to Paris in 1856. He showed early musical talent on the piano, but his professional career was as a civil servant in the Ministry of the Interior. Chabrier nevertheless continued his musical studies and developed friendships in the 1880s with French poets Verlaine and L'Isle Adam, and later with Impressionist painter Edouard Manet.

He worked on several opera projects including *Gwendoline* and *Briseis*, both influenced by the fever for Wagner's music in Paris in the 1870s and 1880s. Chabrier worked as a répétiteur for the Wagner conductor Charles Lamoureux, and it was Lamoureux who gave the first performances of *España* and sections from *Gwendoline* in a concert on Nov. 4, 1883, at the Société des Nouveaux Concerts.

Chabrier favored cross-rhythms and syn-copations, and these are used to full extent in *España*. Like Debussy and Ravel, Chabrier was attracted to the brilliant rhythms and instrumental colors of Spanish music, and like Ravel's *Bolero*, *España* is an orchestral showpiece, although not built on a rolling crescendo like Ravel's. Rather, *España* is more a series of colorful instrumental variations showing off the diverse sonorities of the orchestra, based on an incisive Spanish rhythm alternating with a more legato melody. The variety of instrumental timbres and use of rhythmic play in *España*, and especially the surprising "wheeze box" appearance before the final strong chords, show Chabrier's skill in writing for the orchestra.

***Till Eulenspiegels lustige Streiche*, Op. 28**

Richard Strauss (1864-1949)

Conductor and composer Richard Strauss is best known today for his operas, including *Salome* and *Der Rosenkavalier*, and his tone poems such as *Ein Heldenleben*, *Also Sprach Zarathustra* and *Till Eulenspiegel*, which was written in 1894-95.

Almost 10 years before, in 1885, a turning point in Strauss's life had been learning conducting from the great conductor

Hans von Bülow. With von Bülow's sudden resignation as director of the Meiningen Orchestra, Strauss, only 21, took over conducting, preparing the orchestra for the first performance of Brahms' 4th Symphony, which the composer conducted.

In the same year, Strauss became increasingly fascinated by Wagner and by the music of Franz Liszt, who had essentially

evolved the tone poem or symphonic poem. Rather than an autonomous orchestral work like the symphony with self-contained movements and well-established forms, the tone poem was program music—a much looser-knit and episodic orchestral work that depicted a painting or scene in nature like Mendelssohn's *Hebrides Overture*, or depicted the characters, moods and events in a story, like Strauss's tone poems. Strauss adopted the dictum "New ideas must seek new forms" which was a lodestone toward musical topics and philosophical ideas that supported the "new music of the future."

With his reputation as a conductor on the rise, Strauss moved to Weimar, where his tone poem *Don Juan* (1888-89) put him firmly on the map as a leading composer of the new generation. As well as conducting extensively, Strauss's major tone poems—*Tod und Verklärung*, *Till Eulenspiegel*, *Ein Heldenleben* and *Also Sprach Zarathustra*—were all written by 1898, very much the works of late Romanticism and the products of a highly charged if not hectic imagination, putting Strauss's name on the map as a composer of lavish and flamboyant works.

Richard Strauss is one of the most vivid and theatrical orchestrators of the late 19th century. Using the idea of musical narrative, that the music follows the events, personalities and moods of the story rather than abstract instrumental

forms like sonata form or rondo form, Strauss's music is by turn theatrical, humorous and bombastic. In the tone poems, Strauss implemented Liszt's idea of motivic transformation, the idea of a musical idea, often representing a person in the tone poems, returning in different guises as the work unfolds, different tempo, rhythmic shape or orchestral timbre, but always recognizable.

The text used as the basis for *Till Eulenspiegel* was the story of a knavish fool up to all kinds of tricks, including mock religion, flirting with women, and finally, ending up on the scaffold for his own execution. In a work of vivid depiction, *Till Eulenspiegel*, Strauss's most popular tone poem, carries all before him as he gallops through life's adventures.

Sixth Annual Family Concert

Gingerbread Holiday Concert

Presented and sponsored by Bank of America

Lynn University Philharmonia Orchestra

Albert-George Schram, music director and conductor

Dec. 14, 2008 at 3 p.m.

Boca Raton Resort & Club

Great Hall

501 East Camino Real

Tickets: \$25

University Ticket Office: 561-237-9000

All proceeds benefit the
Friends of the Conservatory
of Music scholarship fund.

Tickets are not tax-deductible.

*Please join us
for this delightful
holiday celebration.*





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LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #3

Albert-George Schram,
music director and conductor

Saturday, Dec. 6, 2008 at 7:30 p.m.

Sunday, Dec. 7, 2008 at 5 p.m.

Roberts Hall
Saint Andrew's School
Boca Raton, Fla.

PROGRAM

Saturday, Dec. 6, 2008 | Sunday, Dec. 7, 2008*

Wolfgang Amadeus Mozart (1756-1791)

***Sinfonia Concertante* in E-flat Major for Violin, Viola and
Orchestra, K. 364**

Allegro maestoso

Andante

Presto

Carol Cole, violin

Ralph Fielding, viola

I N T E R M I S S I O N

Johannes Brahms (1833-1897)

Symphony No. 2 in D Major, Op. 73

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi Andantino) Presto ma non assai

Allegro con spirito

*no pre-concert lecture

Carol COLE



Carol Cole's appearances in the United States, Canada, South America, North Africa and throughout Europe have brought unanimous critical praise for her musical artistry, flawless technique and beautiful tone.

Carol Cole made her debut with the San Francisco Symphony at 13 as winner of the San Francisco Young Artists competition. She won top prizes in the Stresa International violin competition and The Performers of Connecticut Chamber Music Competition at Yale.

Equally at home as a soloist, chamber musician and orchestra leader, she has performed in the world's most prestigious music festivals, including the Spoleto Festival of Two Worlds in Italy; Konzertring in Rottwell, Germany; Jeunesses Musicales in Belgrade, Serbia & Montenegro; Grand Teton in Jackson Hole, Wyoming; Festival Miami; Philadelphia's Mozart on the Square; and the String Seminar at Carnegie Hall.

Cole has served as concertmaster and solo violin of I Solisti Aquilani and as associate concertmaster of The Florida

Philharmonic and The Florida Grand Opera. She was also a member of The Vancouver Symphony, The Radio Orchestra of Torino, La Scala Orchestra of Milan, The Philadelphia Opera and Philadelphia Chamber Orchestras.

Cole has recorded for the labels of Bongiovanni, Harmonia Mundi, recently on Eurartists as a member of the Sagee Trio, and performed on live broadcasts from Philadelphia, San Francisco, Miami and Radio Italiano of Turin and Rome.

Cole studied at The Curtis Institute of Music with Arnold Steinhardt, and chamber music with members of The Budapest, Curtis and Guarneri String Quartets. In the summer she is a performing artist and faculty member of The Indiana University Summer String Academy. She joined the Conservatory of Music faculty in 2006 as professor of violin and chamber music.

She and her husband, conservatory cello artist-faculty David Cole, present duo concerts and collaborate with top musicians performing the vast chamber music literature.



Ralph FIELDING

Ralph Fielding teaches viola at the Lynn University Conservatory of Music and each summer at the Bowdoin International Music Festival. He previously taught at the University of Southern California, the University of California Los Angeles, and Texas Tech University.

He is active as a clinician at music programs around the country and has given master classes at such institutions as Oberlin College, the Cleveland Institute, DePaul University, the New England Conservatory, the San Francisco Conservatory, Rice University and the New World Symphony.

Prior to his teaching activities, Fielding had a long history as an orchestral musi-

cian, including more than a dozen years as a member of the Los Angeles Philharmonic Orchestra. His orchestral repertoire students have won positions in many ICSOM and regional orchestras.

Fielding spent a three-year term as the elected president of the American Viola Society, a 1,000-member nonprofit organization (founded in 1971) that publishes a peer-reviewed journal, sponsors the North American Viola Congress every two years and holds the Primrose Memorial Viola Competition.

He holds a B.A., M.M. and an M.B.A. from Yale University.

PROGRAM NOTES

By Dr. Barbara Barry, Head of Musicology

***Sinfonia Concertante* in E-flat Major for Violin, Viola and Orchestra, K. 364** Wolfgang Amadeus Mozart (1756-1791)

Mozart's *Sinfonia Concertante* is a double concerto for violin and viola. The double concerto has a distinguished, if selective history, with examples for two violins by Vivaldi in his set *L'Estro Armonico*, Bach's Double Concerto for Two Violins in D minor, and Mozart's own double concerto for two pianos in the same key as the *Sinfonia Concertante*, E-flat major, but it is very rare to have two different solo instruments. (There are a few exceptions like Mozart's flute and harp concerto, and later, in the 19th century, Beethoven's triple concerto and Brahms' double concerto for violin and cello.)

The title, *Sinfonia Concertante*, is revealing, as it does not state concerto or double concerto. Originally, a *sinfonia* meant an instrumental work "sounding together," and together with the term *concertante* as "playing in ensemble," underscores the integrated nature of the work—that the violin and viola are both instruments that come *from* the orchestra and play *together* with it.

But *concertante* has another root that means "playing against," so we find that the two solo instruments play against one another as well as in concordance. This is brought out by the subtle difference of

the darker viola timbre against the brighter violin sounds. The viola was Mozart's own string instrument that he liked to play in string quartets, but it was primarily an ensemble instrument in the middle of the texture. Unlike the violin, the viola does not have a tradition of being used as a solo as well as a chamber music instrument. Its solo writing in the *Sinfonia Concertante* shows it being used as an equal partner to the violin, while bringing out the individuality of its distinctive darker sonority.

The work, written in Salzburg between 1779-80, is in three movements as is characteristic of the classical concerto. Both the outer movements in E-flat major show spirited, rhythmically articulated exchanges between the soloists and between them set against the orchestra. The slow movement, a beautifully contoured Andante, is surprisingly melancholy in tone, with an upbeat to the orchestral opening which is then given first to the solo violin then to the viola, whose tone ideally suits the somber quality of the music. The soloists then play extended lines against the orchestra, while the "Presto" finale, with its "Scotch snap" solo theme, brings the work to an energetic and spirited close.

Symphony No. 2 in D Major, Op. 73

Johannes Brahms (1833-1897)

By the second half of the 19th century, writing a symphony had become a large and serious enterprise. Beethoven had expanded the size and dimensions of the symphony and had given it new, dynamic characteristics. Inevitably, composers after Beethoven felt that their works would be compared to his, and would probably suffer in the comparison. This inhibited Brahms from completing his first symphony until he was over 40.

Brahms' four symphonies were written in two pairs, the 1st and 2nd in the 1870s, the 3rd and 4th in the 1880s. Each pair has one work in a minor key, one in a major. The 1st symphony, completed in 1876, is in C minor, Beethoven's most celebrated key, and is a work of brooding power, but the 2nd, written the following year, contrasts with the 1st, is in D major, and lighter in mood and character.

Written in the four-movement plan used by Haydn, Mozart and Beethoven, Brahms' 2nd symphony opens with a three-note motif in the cellos and basses alone—D-C#-D which is answered by the violins with a melody which outlines the shape of the triad—D-F# and A-D. These two ideas become the building blocks for the whole first movement, not only as components of the lyrical second theme in the cellos, but as the basis of the beautiful violin melody that evolves from the first subject and connects it to the second theme. All transitional and development material stems from these two ideas. Brahms also uses the cellos to open

the second movement, and although he has been criticized for his heavy orchestral textures, the charming opening of the third movement, scored for oboes, clarinets and bassoons with pizzicato cellos, belies this.

Brahms had learned from Beethoven, in his famous 5th symphony, how the prime motto of the first movement could be the means of unifying the whole work by recurring in transformed but recognizable form in subsequent movements. In addition to the two main building blocks which form the basis of all the other movements and particularly clear at the beginning of the finale, Brahms also uses the interval of the third in the violin first theme—D-F#—as the tonal strategy that will connect all the movements of the symphony. They are laid out as a chain of descending thirds—the first movement in D, the second in B, the third in G and the finale returning to D. Unlike Beethoven, however, Brahms does not use any of the extreme tempi or take any of the extraordinary risks so evident in many of Beethoven's great symphonies. Rather than Beethoven's whiplash scherzos, Brahms writes an Allegretto grazioso for the third movement of his 2nd symphony. After his long incubation of symphonic plans which came to fruition in the 1st symphony, the 2nd shows a warmer side of Brahms' writing, while conserving the tradition and integrity of the symphony as the most important large-scale instrumental form in the later 19th century.



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LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #4

Albert-George Schram,
music director and conductor

Featuring the winners of the
Conservatory Concerto Competition

Saturday, Jan. 31, 2009 at 7:30 p.m.

Sunday, Feb. 1, 2009 at 4 p.m.

Roberts Hall
Saint Andrew's School
Boca Raton, Fla.





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PRESENTS

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #5

Albert-George Schram,
music director and conductor

Saturday, Feb. 21, 2009 at 7:30 p.m.

Sunday, Feb. 22, 2009 at 4 p.m.

Roberts Hall
Saint Andrew's School
Boca Raton, Fla.

PROGRAM

Saturday, Feb. 21, 2009 | Sunday, Feb. 22, 2009*

Leonard Bernstein (1918-1990)

Overture to Candide

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 29 in A Major, K. 201

Allegro moderato

Andante

Menuetto

Allegro con spirito

I N T E R M I S S I O N

Béla Bartók (1881-1945)

Concerto for Orchestra, Sz 116

Introduzione

Giuoco delle coppie

Elegia

Intermezzo interrotto

Finale

*Sunday concerts include a pre-concert lecture at 3 p.m. by Dr. Barbara Barry, head of musicology.

PROGRAM NOTES

By Dr. Barbara Barry, Head of Musicology

Overture to *Candide*

Leonard Bernstein (1918-1990)

Leonard Bernstein was an American musical icon who made classical music accessible to thousands of people through his TV talks and performances. He was a force of passionate musical energy—composer, conductor and pianist—who crossed boundaries between popular and classical music, bringing jazz and Broadway into his compositions.

The son of Jewish immigrants, Bernstein studied at Harvard and at The Curtis Institute, and went on to study conducting with Koussevitzky at Tanglewood in 1940 and '41, and through Koussevitzky's help, became assistant conductor to Artur Rodzinsky with the New York Philharmonic. An extraordinary break came in 1943 when Bruno Walter became sick. Bernstein took over conducting the orchestra at a few hours' notice in a highly successful concert.

Bernstein was later to become director of the New York Philharmonic in 1958 and was guest conductor with other international orchestras, including the London Symphony Orchestra, the Vienna Philharmonic and the Israel Philharmonic. He was one of the first conductors to champion Mahler.

Bernstein's compositions, among them the overture from *Candide*, were often brilliant in orchestration and many of

them popular in style. After his success with *Fancy Free*, Bernstein wrote the film music for *On the Waterfront* in 1954. *Candide* was written in 1956, followed the next year by the phenomenal success of *West Side Story*.

Candide, a popular opera in two acts, on a libretto by Richard Wilbur, was based on a lighthearted satire by the 18th century French writer Francois Voltaire. The music for the opera is a virtuoso mix of styles, from oratorio to Broadway, and from Death song (a reference to Mahler's scordatura-tuned violin in the 4th symphony) to love song.

The overture opens with effervescent rhythm, its swooping figures leading to the first theme in E-flat major—forward-driving, fast-paced writing for the strings and wind, especially the flute, with short brass fanfare played off against the strings. Bernstein's frequent changes of time signature and use of syncopation both wrong-foot the listener and increase the high-paced momentum.

The second theme is a more lyrical melody in the strings in alternating duple and triple meters, but it is soon overtaken again by the madcap romp through the orchestra, punctuated by percussion. Increasing the tempo and dynamics even more in the coda, the overture pushes toward an exciting close.

Symphony No. 29 in A Major, K. 201

Wolfgang Amadeus Mozart (1756-1791)

In music, unlike science, where reputations are made by discovering a new formula or theory, it does not matter who has the idea first so much as the inventiveness and insight with which he uses it.

Arnold Schoenberg, who developed 12-tone technique in the 20th century, said that the measure of the great composer was his ability to “look into” and realize the potential of his material. For this reason, Franz Joseph Haydn is justly known as “The Father of the Symphony” because, although he may not have invented it, he constantly evolved and transformed it from modest cassation to full-length works in the high Classical style.

Mozart, some 25 years younger than Haydn, was able as a child and young man to assimilate the styles of his contemporaries and to develop them with extraordinary ability in his own works. He was fortunate that his father Leopold took him from his native Salzburg, a small town in Austria, to many major European musical centers, like Vienna and Munich.

Between the years 1772-74, absorbing the characteristics of instrumental and vocal styles of church music and opera, Mozart was highly prolific, composing the five violin concertos, keyboard concertos, concert arias and divertimenti.

The A major symphony K. 201 was written in Salzburg in April 1774, and has a charm and rhythmic energy characteristic of Mozart’s early maturity. It is scored

for strings, two oboes and two horns—no flutes, trumpets or percussion.

It is in four movements, and both the outer movements are related by a similar opening motif of a downward leaping octave. Mozart uses a strategy that he would repeat many times in his symphonies including his last symphony, the “Jupiter,” of starting quietly, with a lighter scoring, then repeating the opening idea forte for the full orchestra.

The background to the opening motif is the simplest shape: a third rising by step then falling, but Mozart ingeniously fills in this background by the distinctive downward leaping octave followed by slurred eighth-note couplets. By using a three eighth-note upbeat to the couplets, Mozart is able to play off upbeat versus downbeat throughout the first movement.

The second movement, Andante, is in the subdominant key, D major, and is marked “con sordini” (with mutes) for the strings. Most of the melodic material is given to the first violins, but the varied repeat of the first also has beautiful lines of color for the oboes and horns. It is only in the coda that Mozart instructs the players to remove the mutes for the one forte in the movement just before the close. Despite its modest proportions, the slow movement is written in sonata form, as is the finale. In the minuet, Mozart again picks up the playful upbeat, this time in dotted rhythm, and at the end of the first and second sections of the minuet, the oboe and horn have a

humorous capping phrase, as if they, too, insisted on being heard before the end.

The finale, picking up the octave leaping motif from the first movement, is in an energetic 6/8 rhythm, “Allegro con spirit,” clear-cut and precise in its phrasing, propelled forward by a figure of upward rushing strings. These have an important part to play in the movement: after a bar’s silence they announce the begin-

ning of the development; the central section of the movement; the recapitulation, where the opening theme returns in the last main section; and also announcing the last two closing chords.

In a work of energy and charm and inventiveness, Mozart demonstrates that together with Haydn, he is the other great master of the Classical symphony.

Concerto for Orchestra, Sz 116 Béla Bartók (1881-1945)

Like Bernstein, Bartók was also a pianist, but apart from composing, his other main, and perhaps more important, musical interest was ethnomusicology—collecting and transcribing Hungarian folk music. He feared this music would soon disappear with the encroachment of the modern world on the rural life of pre-World War II Hungary, and also of neighboring Croatia and Czechoslovakia. Although Bartók does not quote any actual folk melodies in his works, they are saturated with the intervals characteristic of Hungarian folk music—minor seconds, thirds and sevenths, perfect and augmented fourths, with asymmetrical phrases and changes of time signature.

While Bartók uses many chromatic notes that are the inflections of Hungarian scales, his music is nevertheless tonal in the sense of being centered on a particular note, and he rejected Schoenberg’s atonality.

With the rise of the Nazis in the 1930s, Bartók finally decided that he would have to leave Hungary as his music was rejected by the regime as non-Aryan and therefore could not be published or performed. He left Hungary for New York, although the noise and blare of the city upset his sensitive temperament.

The Concerto for Orchestra was composed in America and commissioned by Sergei Koussevitzky, director of the Boston Symphony Orchestra. Part of Koussevitzky’s legacy was to work with young, upcoming conductors at Tanglewood, the orchestra’s summer home, but another important part was the Koussevitzky Music Foundation, which commissioned new works. The foundation’s first orchestral work was Bartók’s Concerto for Orchestra, first performed on Dec. 1, 1944. The five-movement work is scored for an enlarged wind section (there are three instru-

ments for each of the wind instruments) and also percussion to include side drum, bass drum, tam-tam, and two harps.

The first movement opens with an introduction that contains the fundamental idea that will affect not only the first movement but also the whole work—an array of unaccompanied perfect fourths that first ascend from C-sharp in the cellos and basses and then return to it. This interval of the perfect fourth also appears in the first subject, but filled in as a rising scale figure in the violins, in the tempo *Allegro vivace*, followed by two ascending rhythmic fourths. By contrast with this incisive first subject, the second theme, played *dolce* and *piano* by the first oboe, is a simple oscillation of two notes, E- and F-sharp over an open fifth drone, but when this theme returns in the recapitulation it incorporates the prime perfect fourth.

The second movement—*Game of Pairs*—is a playful game in three-part scherzo form. The side drum opens and closes the first section, followed by a brass chorale and a modified repeat of the first section. Within the framing sections, instrumental pairs from wind, brass and strings play paired solos, so underscoring the work's title of *Concerto for Orchestra*, members of the orchestra are themselves the soloists as well as part of the orchestral game plan.

Elegia, the *Andante non troppo* slow movement, opens with the same perfect fourths as at the beginning of the work, which are presented as falling fourths and also ascending fourths which rise through the strings. The movement is an

eerie evocative sonority of soft wind flourishes and clusters reminiscent of Bartók's "night music," broken by a sudden explosion of sound. After an intense climax, the somber opening returns and dissolves out like ripples on a lake.

The fourth movement, *Intermezzo Interrotto*, shows Bartók in another scherzo-type movement, the offbeat opening set against an asymmetrical viola melody, but the movement continues in cheeky, tongue-in-cheek fashion, while the finale is a fast-paced flourish showing off energetic writing for both individual instruments and the whole orchestra. The *Concerto for Orchestra* traces a trajectory from the inward to the affirmative, which, as the composer said, gradually progresses from the "sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."



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LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #6

Jon Robertson, guest conductor

Saturday, March 28, 2009 at 7:30 p.m.

Sunday, March 29, 2009 at 4 p.m.

Roberts Hall
Saint Andrew's School
Boca Raton, Fla.

PROGRAM

Saturday, March 28, 2009 | Sunday, March 29, 2009*

Richard Wagner (1813-1883)

Prelude to *Die Meistersinger von Nürnberg*

W.A. Mozart (1756-1791)

'Ruhe sanft, mein holdes Leben' from Zaide

Charles-François Gounod (1818-1893)

'Ah! Je veux vivre!' from Romeo and Juliette

Nadine Sierra, soprano

Jules Massenet (1842 – 1912)

Meditation from Thais

Gareth Johnson, violin

Giacomo Puccini (1858-1924)

'O mio babbino caro' from Gianni Schicchi

'Un bel di' from Madame Butterfly

Nadine Sierra, soprano

I N T E R M I S S I O N

Pyotr Il'yich Tchaikovsky (1840-1893)

Symphony No. 5 in E minor, Op. 64

- I. *Andante—Allegro con anima*
- II. *Andante cantabile, con alcuna licenza*
- III. *Valse: Allegro moderato*
- IV. *Finale: Andante maestoso—Allegro vivace*

*Sunday concerts include a pre-concert lecture at 3 p.m. by Dr. Barbara Barry, head of musicology.



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Due to health reasons, Marvis Martin will not be able to perform this weekend with the Lynn Philharmonia.

Nadine SIERRA



Nadine Sierra, a 20-year-old soprano from Fort Lauderdale, is a third-year student at The Mannes College of Music in New York City, studying voice with Professor Ruth Falcon.

She attended high school at the Alexander Dreyfoos School of the Arts in West Palm Beach and became a resident young artist with the Palm Beach Opera when she was just 14. At 16 she made her opera debut with the Palm Beach Opera, as the Sandman in *Hansel and Gretel*.

She has trained with the International Vocal Arts Institutes in Puerto Rico, Canada and Israel. In 2007 she won the Marilyn Horne Foundation vocal competition in Santa Barbara, Cal. She made her recital debut in New York City in Marilyn Horne's "On Wings of Song" recital series that same year.

Her awards and scholarships include first place in the National Foundation for Advancement in the Arts in 2006, first place in the junior division of the 2007 Palm Beach Opera vocal competition and second place in the 2008 National Society of Arts and Letters vocal competition.

Last month Sierra was one of four winners of the prestigious Metropolitan Opera National Council Auditions.

She has sung as the First Spirit in *Die Zauberflöte* with the Palm Beach Opera, and Beth in Mark Adamo's *Little Women* with the International Vocal Arts Institute in Israel.

PROGRAM

Saturday, March 28, 2009 | Sunday, March 29, 2009*

Richard Wagner (1813-1883)

Prelude to *Die Meistersinger von Nürnberg*

Giacomo Puccini (1858-1924)

'Un bel di' from Madame Butterfly

'Vissi d'arte' from Tosca

Giuseppe Verdi (1813-1901)

'Pace, pace mio Dio' from La forza del destino

Francesco Cilèa (1866-1950)

'Io son l'umile ancella' from Adriana Lecouvreur

Marvis Martin, soprano

I N T E R M I S S I O N

Pyotr Il'yich Tchaikovsky (1840-1893)

Symphony No. 5 in E minor, Op. 64

Andante—Allegro con anima

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso—Allegro vivace

*Sunday concerts include a pre-concert lecture at 3 p.m. by Dr. Barbara Barry, head of musicology.



This program is supported by

PALM BEACH COUNTY
CULTURAL COUNCIL

Marvis MARTIN



Internationally celebrated for the exquisite beauty of her voice, her radiant artistry and a rare ability to communicate with her audiences, Marvis Martin has emerged as one of the foremost American sopranos of her generation.

A frequent guest soloist with major orchestras throughout North America, Martin has appeared with the Chicago Symphony Orchestra, the New York Philharmonic, the Detroit Symphony, the Cleveland Orchestra, the Boston Symphony Orchestra, the Philadelphia Orchestra, the Montreal Symphony and the St. Paul Chamber Orchestra. She has collaborated with such distinguished conductors as Sir Georg Solti, James Levine, Zubin Mehta, Robert Shaw, Pinchas Zukerman, James Conlon, Charles Dutoit, Michael Tilson Thomas and Andrew Davis.

Martin has been heard extensively throughout North America and Europe as a recital soloist, including appearances in New York, Chicago, Vancouver, with the Ambassador International Series in Pasadena (Calif.) and the prestigious "Une Heure Avec" series in Aix-en-Provence, France. Her summer schedule frequently includes engagements with the world's most prestigious music festi-

vals: Edinburgh, Tanglewood, Ravinia, Mostly Mozart, Blossom, Mann Music Center, Hollywood Bowl and the Festival of Two Worlds (Spoleto).

She has earned critical praise for her operatic performances with the Metropolitan Opera and has sung in Carnegie Hall's Handel Opera Series, the Aix-en-Provence Festival and with the Netherlands and Greater Miami operas. Among her awards are first prize, the Mozart Prize and the Melodie Française Prize at the 1980 Concours International du Chant in Paris; Young Concert Artists Kathleen Ferrier Award; and first place in Chicago's WGN-Illinois Opera Guild's Auditions of the Air. Martin was selected to join the Metropolitan Opera's distinguished Young Artist Development Program in its premiere season.

The recipient of the University of Miami's Distinguished Alumna award, she was honored to have been invited to sing at the White House for President and Mrs. Reagan, accompanied by James Levine, a performance that was seen nationwide on PBS's *Great Performance Series*. Martin's CD recording of Cantaloube's *Songs of the Auvergne* can be heard on the Denon label.

PROGRAM NOTES

By Dr. Barbara Barry, Head of Musicology

Prelude to *Die Meistersinger von Nürnberg*

Richard Wagner (1813-1883)

It is hard, more than 100 years later, to fully understand what the writer Bryan Magee called “Wagner fever” across much of Europe but which was particularly strong in Paris. Magee describes women fainting at performances of Wagner’s operas, like the hysteria at the Beatles’ concerts, except that here the music was the serious form of opera and the audience not teenagers but adult members of middle-class society.

Wagner, with an enormous drive for power and domination, was by turns charming and voraciously cruel, and brooked neither competition nor opposition. Herman Levi, one of the most famous Wagner conductors, had an agonized choice between Wagner and his beloved teacher Vincenz Lachner, who astutely recognized Wagner as vicious and self-seeking despite his talent. Levi chose Wagner, and his friendship with another great composer, Johannes Brahms, withered away.

The disturbing truth about this enormously gifted composer who reshaped opera into mythic music-dramas was that he achieved his ends of becoming the most powerful influence on late 19th century music by using persuasion, drawing into his sphere of influence anyone who could help him and destroying anyone he saw as a rival, like Meyerbeer.

The renowned philosopher Nietzsche was one example of many initially charmed by Wagner’s charisma. For many years Nietzsche did everything Wagner needed to promote his career, at the expense of Nietzsche’s own, but so powerful was Wagner’s influence that, years later, after Nietzsche had broken with him, he nevertheless acknowledged his feeling for Wagner as being the most important in his life.

Wagner’s success was in the achievement of making himself a legend in his own lifetime, and his legacy was a series of works that changed the view of opera from an entertainment to a consecration. One of his most important techniques was the use of the “Leitmotif” (leading motif) to stand for a person, object or mood, which recurred during the course of the work. Unlike Wagner’s other operas, *Die Meistersinger von Nürnberg* is not based on a myth, but is a comic opera set in a specific place, Nuremberg, in the middle of the 16th century—and in some ways, the opera is the Romantic evocation of the town and its craftsmen.

The prelude opens with a strong, four-square melody in C major for the whole orchestra, depicting the strength of the artisan community, and this melody, with more elaborate accompaniment, also closes the prelude. Wagner also

includes the E major motif of the “Prize Song” and a more yearning melody associated with love.

Unlike Wagner’s mythic operas, the style

of both the prelude and the opera is definitely tonal, clear in its phrasing and human in the aspirations as well as flaws of its characters.

Symphony No. 5 in E minor, Op. 64

Pyotr Il’ych Tchaikovsky (1840-1893)

Initially educated at home by both his mother and a beloved governess, from the age of 10, Tchaikovsky attended the School of Jurisprudence in St. Petersburg and completed his course in 1859 with the intention of finding employment in the Ministry of Justice. His path, however, was not to work for the government, but to lead his life in music.

In 1863 he became a student at the St. Petersburg Conservatory, founded by Anton Rubinstein, one of the greatest piano virtuosi and leading figures in 19th century Russian life. Three years later, Tchaikovsky moved to Moscow to take up a position teaching harmony at the Moscow Conservatory established by Anton’s brother, Nikolas Rubinstein, who supported and encouraged his works.

Tchaikovsky was nervous and morbid by temperament, often going through periods of depression, his volatile mood swings complicated by homosexuality. In

May 1877 he tried to stabilize his life by marrying, but the marriage was short-lived and disastrous. Tchaikovsky tried to commit suicide after less than three months, and in order to recover his health he moved to Europe. In October of the same year, a wealthy widow, Nadezhda von Meck, who had previously given Tchaikovsky some small commissions for works, now settled a generous allowance on him, allowing him the financial security to continue composing. Madame von Meck and Tchaikovsky developed an intense correspondence, but by mutual consent they never met.

Tchaikovsky’s fame in large-scale works rests primarily on three forms: ballet, opera and symphonies, and the three kinds of works are intrinsically connected in the depiction on intense expressive states. Of his six symphonies, the last three are in minor keys and are one of the important works in each decade from the 1870s to the 1890s: the 4th in F minor

written in 1877, the 5th in E minor in 1888 and the 6th in B minor (“Pathétique”) in 1893.

Although the 5th follows the traditional four-movement plan, with the first movement in E minor and the finale ending in E major—a plan Beethoven had used in his 5th symphony—there are some distinctive and unusual aspects to Tchaikovsky’s 5th. The first is the use of the motto theme that opens the work, in a haunting, hollow low register of the clarinet in A, and it returns in each movement, reminiscent of Berlioz’s use of the “idée fixe” in his *Symphonie Fantastique*, except that Tchaikovsky’s work does not refer to an external story. The motto enters twice, fortissimo, in the second movement, at strategic places before the return of the movement’s main idea, more subtle in the coda of the third movement played on a monotone by the clarinets and bassoons, and stongly declamatory at the beginning of the finale, in E major. Another unusual feature is Tchaikovsky’s use of keys: instead of the classical relationship of the dominant, subdominant relationships are in evidence: the use of A minor as part of the harmonization of the opening motto, and the use of A major for the third movement (Valse) is a large-scale subdominant for a movement which more usually would be in the key of the work. Another unusual tonal feature in the work is the use of D major, for example in the first movement for the extended second subject area. Tchaikovsky initially modulates to the minor dominant, B minor, but soon moves to D major, its relative major, for the brighter second subject theme.

While the symphony is not depictive of a story in the way that a tone poem is, Tchaikovsky evidently felt that the symphony was not merely an abstract orchestral form but a means of conveying expressive meaning—the drama, passion and yearning in his operas and ballets—but here conveyed and shaped through symphonic form. As he writes to Sergei Taneyev:

“I should not wish symphonic works to come from my pen that express nothing, and which consist of empty playing with chords, rhythm and modulations... Ought not a symphony—that is, the most lyrical of musical forms—express everything for which there are no words, but which the soul wishes to express and which requires to be expressed?”

Tchaikovsky’s last three symphonies do not involve a literal program, like *Romeo and Juliet*, but rather the thematic material, and its keys are evocative of emotional states. It is of particular interest in this respect that while Tchaikovsky was composing the 5th symphony in the summer of 1888, he was also working on the fantasy overture *Hamlet*. The famous idea of “fate knocking at the door” for the opening motif of Beethoven’s 5th and its conceptual design of struggle/resolution was the basis not only of Tchaikovsky’s 4th symphony, but also continued to resonate in his mind while composing the 5th. In this stirring work, Tchaikovsky transforms the “states of the soul” into an emotional journey through music.

About our LYNN UNIVERSITY Philharmonia Orchestra

The Lynn University Philharmonia sets the standard for conservatory level symphonic training. Now in its 16th season as a full symphony, the Philharmonia continues to present high-quality concerts with a wide range of repertoire.

The Philharmonia is directed by Albert-George Schram, who is also resident conductor of the Columbus and Nashville Symphonies.

The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993. In 1999 Lynn University took over the operations of the music division of the Harid Conservatory, forming the Lynn University Conservatory of Music.

As an integral part of the education of the conservatory's graduate and undergraduate music students, the Philharmonia offers superior training through the preparation and performance of orchestral repertoire and a minimum of six public performances per year. It has presented several new works throughout its history, and has always been enthusiastically received by the public and the press. Music directors of the Philharmonia have included Markand Thakar and Arthur Weisberg and many guest conductors including Jon Robertson, David Lockington, Zeev Dorman and Joseph Silverstein, among others.



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One of the leading conservatories within a university environment, the Lynn University Conservatory of Music admits a highly select group of gifted music students who pursue rigorous performance training in solo, chamber and orchestral music.

Beyond the regular operating expenses, each year the conservatory must raise funds for scholarships and additional activities such as student travel and hosting visiting conductors and artists. For some students, meeting the costs associated with a first-rate music performance education can be highly challenging. Scholarships help bridge the gap between talent and financial resources.

You may support the Conservatory of Music by contributing to endowed scholarships, the development of new programs or other student needs. Your gift makes a tremendous difference to our students and helps us fulfill our mission of providing high-quality professional performance education for gifted young musicians.

We invite you to support these exceptional student-musicians through your gift to the Friends of the Conservatory of Music. Whether you choose to direct your contribution to annual needs or to the endowed scholarship, you will be recognized as a Friend of the Conservatory of Music.



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Besides enjoying outstanding music, the Friends of the Conservatory of Music also have the pleasure of associating with others who share their enthusiasm for the conservatory and its mission. The Friends present the annual Gingerbread Holiday Concert, gather through the year for meetings and host an annual tea. Musical programs are provided by the faculty and students for these special events.

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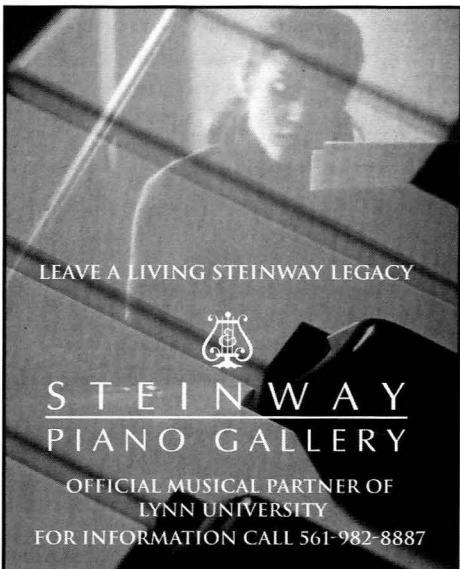
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